

「のぼる」○
aliwen, Hanna Hirakawa, Chloe Paré
東京藝大「I LOVE YOU」プロジェクト
Tokyo 2023
/ 100

のぼる

「のぼる」 is a palindrome in its printed form.

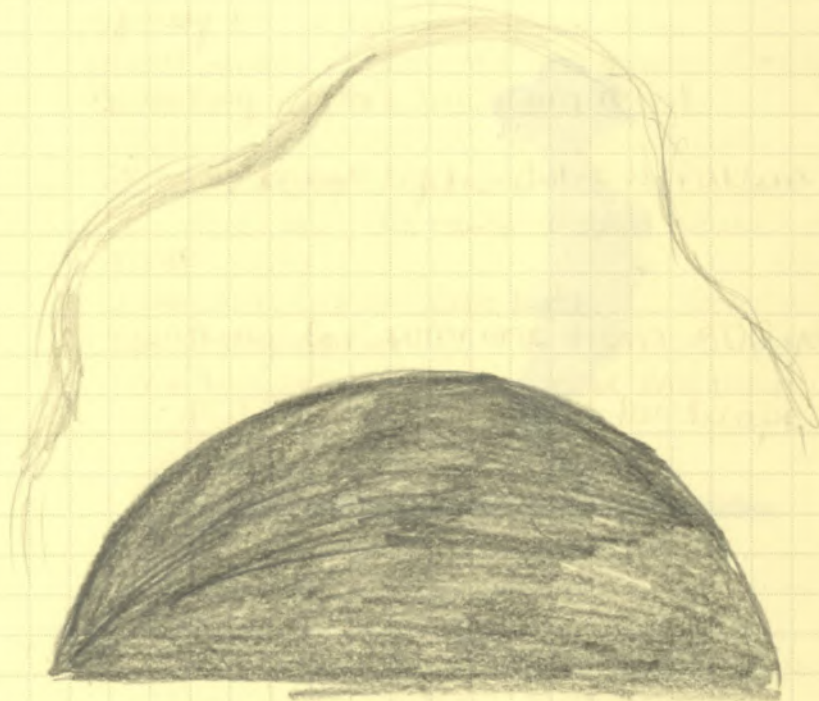


のぼる

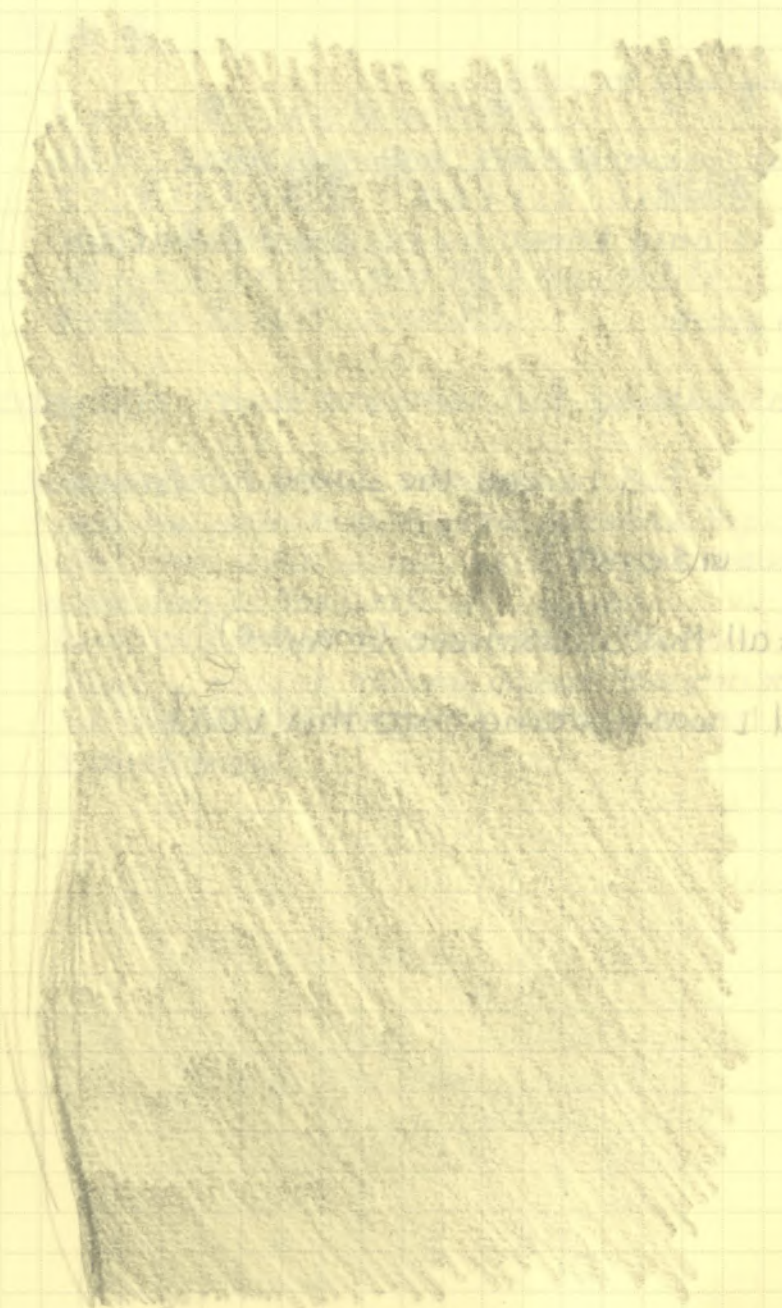
In its digital form, when you reach the middle you will be redirected to the beginning.

11/07/2011 11:31

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ENCAPSULATIONNE
ABOVE AND BEYOND
BONDS
YOU HAVE TO PAY !!!!



UNDER WATER







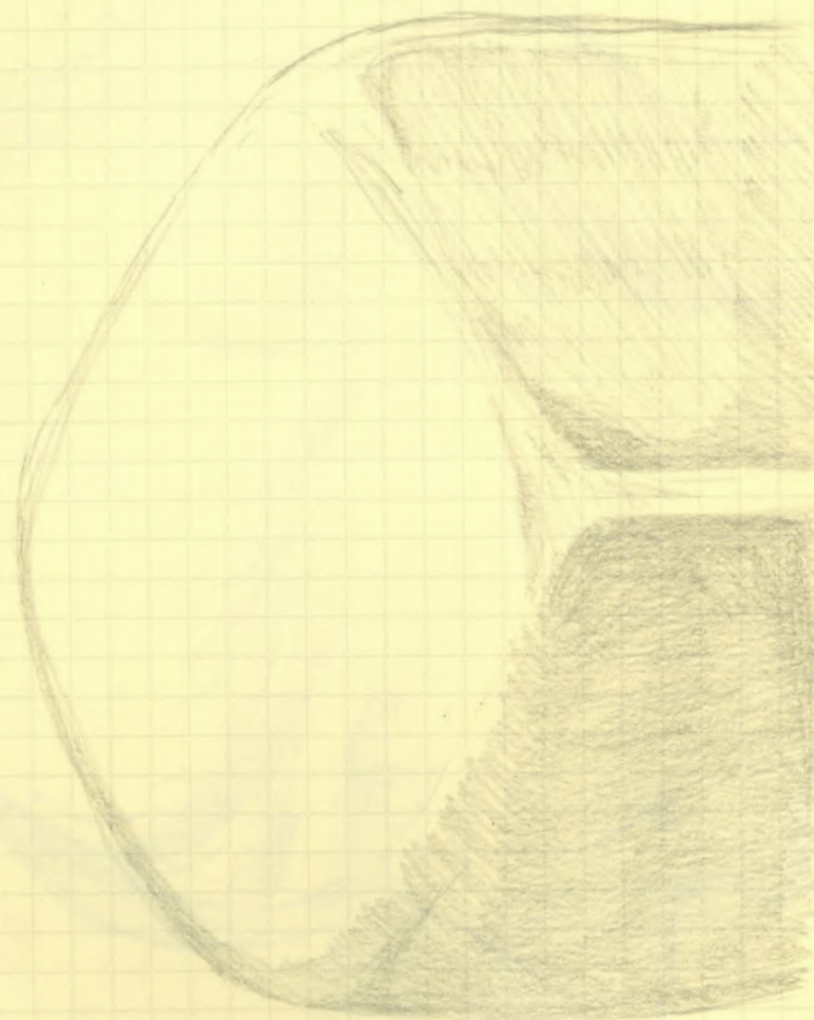


12



13

the sea will always be there between my homes





lichen

Art and la frontera intersect in a liminal space where border people, especially artists, live in a state of “nepantla”. Nepantla is the Nahuatl word for an in-between state, the uncertain terrain one crosses when moving from one place to another, when changing from one class, race, or sexual position to another, when traveling from the present identity into a new identity.

Gloria Anzaldúa (1993)

just like feminist biologist Donna Haraway reminds us with affability, we have always been lichens

lichens are maritime allostatic hybrids, understanding “allostasis” as a genesis or creation through the functional variation of the internal components of an organism

I change, therefore I am

in this case, allostasis is manifested in the the conjugation of two or more forms of living——external from one another——in a new symbiotic organism which achieves an updated manner of adaptation and experience

for lichen hybrids, the two forms of living which are entangled are the genomes of green-type seaweed (cyanobacteria) and those of the fungi known as mycobiont

both *cyanobacterial* seaweed and *mycobiontal* fungi are unique creatures that each have positive traits for survival

the green phycobiont (cyanobacteria) has ability to produce its own food through the photosynthesis, even in very dark deep-sea waters

however, these same trait places the phycobiont at the bottom of the food chain: as they are heavily depredated in maritime ecosystems

on the other hand, mycobionts (fungi) provides certain protection from ultraviolet radiation coming from the sun, and also provides vast concave niches which are great for catching small nutrients

millions of little caves

however, these mycobionts are heterotrophs and they cannot generate their own sustenance

the new organism derived from algae (phycobiont) and fungi (mycobiont) acquires the positive traits of both gene pools

the sum of the allostatic behavior,

the possibility for new adaptation according to the given evolutionary moment and the organisms' composite spatiality,

describes the phenomenon of lichens as symbiotic, or that its ontology as

sympoietic

the depths of the ocean offers myriad of examples of organisms of sympoietic ontology although there is not enough evidence to understand the flora and fauna in the deepest level of the ocean,

the hadopelagic,

we know a lot about the abyssal fauna immediately above

at both levels and considering the absence of photosynthetic flora except for fallen detritus, symbiosis between certain organisms with bioluminescent bacteria linked to the process of chemosynthesis and often to hydrothermal vents is common

one of the most striking factors of lichens is that contemporary research suggests that they were probably the basis for the entire plant kingdom as we know it, referring to terrestrial plants

their sympoietic qualities of durability

(autotrophy /

protection /

concavity) allowed lichens to adhere to maritime

stones that extend off the waterline at certain hours of the

day do to the shift in tides, a decisive step for oceanic

biodiversity towards the mainland

in her 2008 antispeciesist treaty, D. Haraway traces the contributions of sympoiesis before the existence of lichens, as archaebacteria evolved into eubacteria or eukaryotic cells, to which we must attribute the development of more complex forms of life such as the protists, fungi, plants, and animals

the feminist biologist recounts the work of Lynn Margulis on the role of sympoiesis in both marine and terrestrial species, such as coral reefs in the Pacific Ocean or dairy cattle, as beneficiaries of sympoietic experimentation

having depended on the collection and cultivation of plants to acquire a “civilized” sedentary lifestyle, it could be said that the development of our contemporary cultures also maintains its origin in the symbiotic and multidirectional association between different organisms

in Western Civilization's modern history, there is a drastic shift in agricultural organizations that transits from interspecies collectivity understood under the umbrella term of *permacultures*

——cultures where cultivation, politics, rite and society are articulated according to environmental factors such as the seasons of the year, the cycles of the stars, precipitation or tides, amongst others processes——

towards *monocultures*

monocultures begin with an opportunistic rotation of the crops

——associated to the “tragedy of the commons”——

which privileges a single or a few types of vegetables sown by each seasonal plantation, neglecting the concrete necessities of the earth by draining it of

certain types of minerals and nutrients and compromising long-term ecosystem stability by means of short-term exploitation

monocultures are usually established in societies that foster monotheistic mythologies where the genesis of the world is explained as spontaneous, with an abstract/patriarchal power that attributes nature as a possession to human beings as the chosen specie and ambassadors of the patriarch;

an exception to this are various expansionist Pre-Columbian civilizations that, despite their polytheistic pantheons, practiced the “slash and burn” method and monoculture in certain periods

during late capitalism, the industrial production of plastics made of fossil fuels synthesizes the material vestiges of the past in polymers of very slow degradation

the biosphere continues its process of constant reassimilation of organisms introduced into the ecosystem, animated or inert organisms;

organic,

inorganic,

technological,

cyborg or objectual organisms

the close inspection of the porosities and mucous tissues in the intestines and lungs of marine organisms now allows us to recognize micropulverized phthalate molecules,

reintroducing the synthetic material into the biosphere and seeking new ways of
adaptation and community;
an unintelligible mutation from a cornucopian or essentialist view of nature

I believe that there is a profound spiritual potentiality in reevaluating the value of being
stranded

I see hope in the nutritious detritus that is caught by the cavernous bodies of fungi
maybe the echoes bouncing to-and-fro from the filamentous teeth of whales are an
ancient song that haunts all footed vertebrates
stopping to hear this song is a key for a xeno-hospitable future
allowing one's body as the receptor, the bouncing-board for mutual care and and radical
solidarity



this path I'm choosing
I have no idea where it's going

I don't know what I want know
Because what I want is
Is to go back somewhere
But to where I mean, I feel like
I haven't been home for so long
but it would be like what the hell are
ya talking about

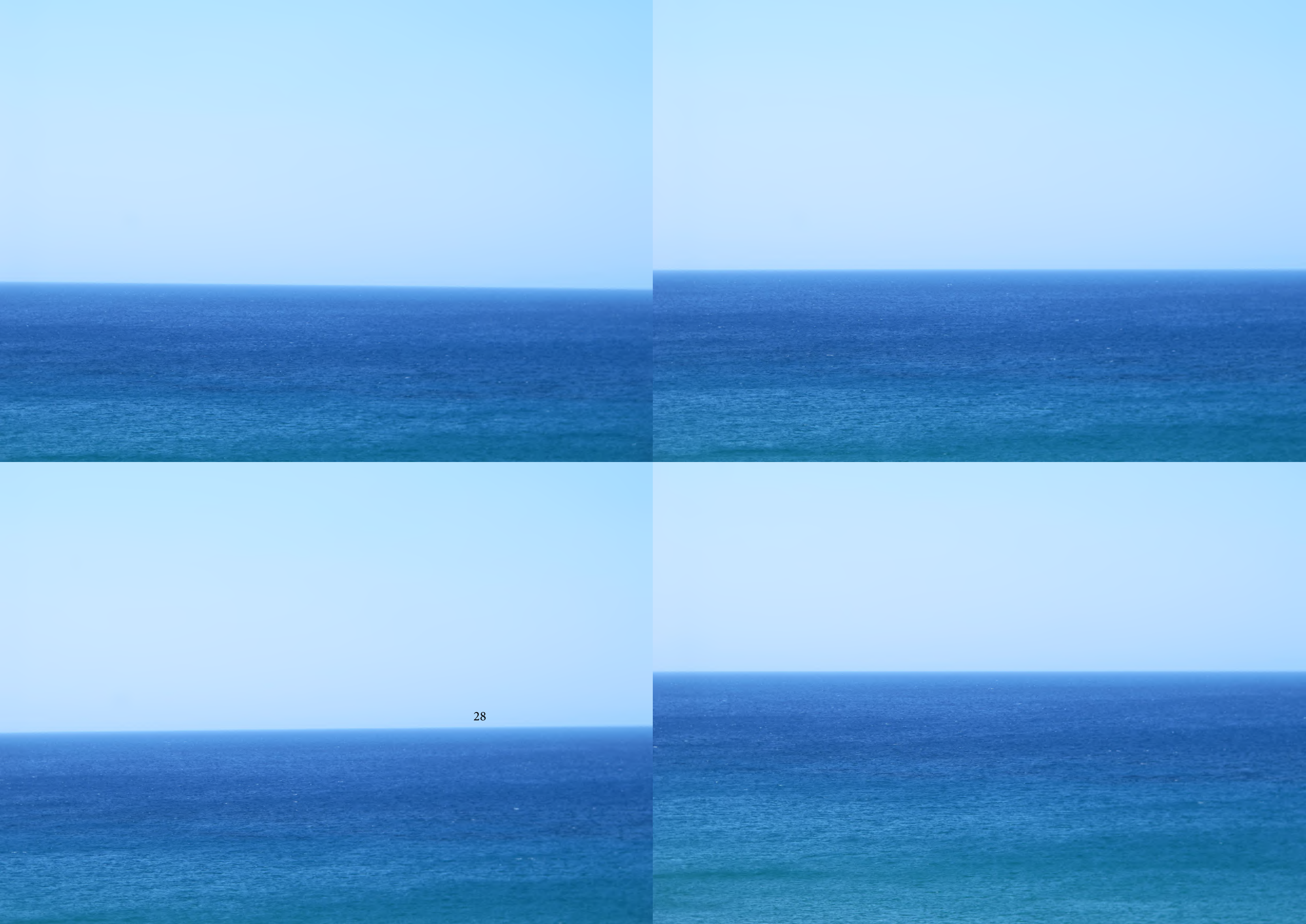
I really don't understand

I was insanely sleepy

i miss her

she could be :

- your mother
your grandmother
your close friend
your nice acquaintance
that teacher who stroke your back, soothing
the girl in you, me
me in the past
your dog
your cat
the sun ——— sunset
your sister
your aunt
the same flower you see every year
the sea
your favorite singer, she hasn't released
songs in a while but receive her emails
every once in a while
the nice doctor
your girlfriend
your neighbor
your older friend
your mother country
your mother tongue
your friend's mother
your friend's sister
your imaginary friend
time
your home

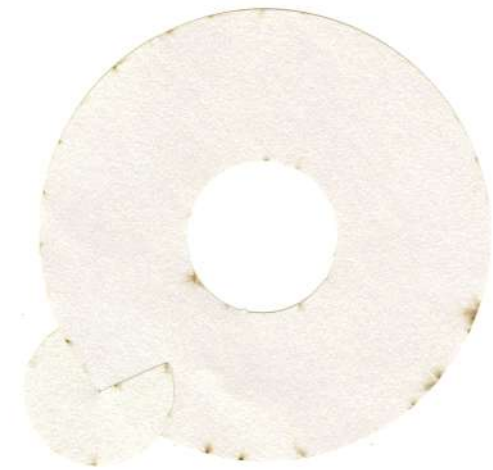




Semantics. Psychics. Physics. Sidekicks. Site checks. White flecks.
Keep them rolling in until you're all a daze from the swirl
It's losing its shape oh no oh dear
Transformation. Transpiration. Trainspotting. Translucence. Trans Atlantic.
You dismiss it as a phase
I don't care enough about you, to correct you



24/7





Sea notes:

- 0)
μπλουμ: phonetic transcription of bloom and the onomatopoeia for something dropping in water in Greek
- 2-3)
ENCAPSULATIONNE
ABOVE AND BEYOND
BONDS
YOU HAVE TO PAY!!!!

UNDERWATER
- 4-5)
Somewhere in the Izu peninsula.
伊豆半島のどこか。
- 6-7)
34.666492, 133.934942
- 8)
Keros, Koufonisia 840 08, Greece
- 9)
25.800898, -80.131924
- 10)
Η θάλασσα· πώς έγινε έτσι η θάλασσα;
Άργησα χρόνια στα βουνά·
με τύφλωσαν οι πυγολαμπίδες.

The sea; how did the sea become like this?
I was years late in the mountains;
the fireflies blinded me.

Γιώργος Σεφέρης «Επί σκηνής» [Δ´], Τρία κρυφά ποιήματα, Τυπογραφείο Γαλλικού Ινστιτούτου, 1966
- 11)
Everglades and Francis S. Taylor Wildlife Management Area - WCA 3B

- 13)
the sea will always be there between my homes
- 15)
Who is really the protagonist? I like the idea of a film, that the protagonist is not who we thought they were. That at some point there is a twist and we see the secondagonists with a different eye. So it could be, that you are the protagonist in reality. And this twist could have happened the day I left. The camera turns and looks at you. It looks at your humid eyes, it follows your tears and your hands that hug Effie: And it does not stop looking at you onwards. It follows your life and feelings on the island after you stayed alone.

Ποιος είναι πραγματικά ο πρωταγωνιστής? Μ' αρέσει ως ιδέα για μια ταινία, να μην είναι πρωταγωνιστής αυτός που νομίζαμε στην αρχή ότι είναι. Να γίνει κάποια στιγμή μια ανατροπή και να δούμε με άλλο μάτι έναν από τους δευτεραγωνιστές. Θα μπορούσε δηλαδή, να είσαι εσύ η πρωταγωνίστρια στην πραγματικότητα. Θα μπορούσε αυτή η ανατροπή να συνέβη τη μέρα που έφυγα. Η κάμερα γυρνάει και κοιτάει εσένα. Κοιτάει τα υγρά σου μάτια, ακολουθεί τα δάκρυα σου και τα χέρια σου που αγκαλιάζουν την Έφη. Και δε σταματάει εφεξής να σε κοιτάει. Παρακολουθεί τη ζωή και τα συναισθήματά σου στο νησί αφότου έμεινες μόνη.
- 16)
Who knows how to make love stay?
1. Tell love you are going to Junior's Deli on Flatbush Avenue in Brooklyn to pick up a cheesecake, and if love stays, it can have half. It will stay.
2. Tell love you want a memento of it and obtain a lock of its hair. Burn the hair in a dime-store incense burner with yin/yang symbols on three sides. Face southwest. Talk fast over the burning hair in a convincingly exotic language. Remove the ashes of the burnt hair and use them to paint a moustache on your face. Find love. Tell it you are someone new. It will stay.
3. Wake love up in the middle of the night. Tell it the world is on fire. Dash to the bedroom window and pee out of it. Casually return to bed and assure love that everything is going to be all right. Fall asleep. Love will be there in the morning.

Tom Robbins, Still Life with Woodpecker, 1980

25)
i miss her
she could be:
your mother
your grandmother
your close friend (always)
your nice acquaintance
that teacher who stroke your back, soothing
the girl in you, me
me in the past (changing)
your dog
your cat
the sun_____sunset (us)
your sister
your aunt
the same flower you see every year
the sea
your favorite singer, she hasn't released
songs in a while but receives her emails
every once in a while
the nice doctor
your girlfriend
your neighbor
your older friend
your mother country (blood)
your mother tongue (lines)
your friend's mother
your friend's sister
your imaginary friend
time
your home

26)
I close my eyes and I am not sure where we will be when I open them. The fear is similar to being in a sea of deep blue water, with horizon appearing, last time I recall in Herakleia. The ocean scares me, while hugging me. I look at the horizon and my heart trembles slightly. Δέος, as scary as it is, I can touch the sandy ground. As scary as it is, I can turn and look back at the shore. As scary as it is, thrill and excitement are 刺激. We will swim through this transition. We celebrate this eternal transition of becoming who we are. We are noboring, poeticizing, laughing, crying, hugging. I am lucky, I am lucky I met my queer mums, to be nurtured, honested, stimulated. This book is about this. About celebrating being at the right place, the right time. About supporting each other and growing with

each other, about respecting each others boundaries, about navigating in a city with a train system designed by worms, about celebrating de-centering artworlds and superflats, about polyphonies, multiplicities, intersections, queer failures about mountains and seas.

28)
spirit (soul) / guts - however you wish to appear (to whom?)

29)
Semantics. Psychics. Physics. Sidekicks. Site checks. White flecks.
Keep them rolling in until you're all a daze from the swirl
It's losing its shape oh no oh dear
Transformation. Transpiration. Trainspotting. Translucence. Trans Atlantic.
You dismiss it as a phase
I don't care enough about you, to correct you

31)
On every level, one can never reach the other—even the other within oneself. This paradox on the micro-scale that constitutes all macro-scale matter calls into question the spatial and temporal fixity of identity.

Karen Barad, On Touching—the Inhuman That Therefore I Am, 2012

33)
*porque también somos lo que hemos perdido
because we also are what we have lost*

Amores perros, Alejandro González Iñárritu, 2002

35)
the sea will always be there between my homes
_____for my grandfather

「のぼる」は、私たちの「海」と「山」の集積です。のぼるとは、昇ることであり、登ることであり、放浪することであり、山や丘の頂上を目指すことであり、水面に向かって泳ぐことであり、上流することであり、流れを降ることでもあります。

みんなで、一人で。

一人で、みんなで。

海と山を越え、やっとあなたに出会えました。このzineを通じて、私たちが1つのサミット(＝頂上)に集まるきっかけとなった山脈や水の流れを振り返ります。舞台となるのは、4つの大陸、3つの山、2つの池、9つの海です。

3人が出会ったのは、2021年秋。人生におけるさまざまな事が崩れかけているときでした。そんな中、私たちは東京の都市の中を、その先へ向かって、共に歩きました。多くの本を共に読み、展覧会を見学し、プロジェクトの計画を立てました。壮大な夢を描き、多大なる失敗を越え、アークライトとして、キュレーターとして、大人として成長しました。私たちは、互いの成長の時、お祝いの時、何かに没頭したり、疲れ切ってしまった時、別れの時、混乱した時も共に過ごしました。引きこもりがちな時や、頓挫してしまいう時も共にいました。私たちにとっての「のぼる」経験は、力強く、とても柔らかなものです。

のぼるとは、エコロジーや予測不可能なもの、クイアな家族についてのzineです。

のぼるとは、世界の混沌と美しさのなかを彷徨い、そこに在り続けることです。

のぼるは、回文です。

のぼるは上り、下ることです。

のぼるとは、不可能であることを知りながら、それでも構わずに何かを実行することです。

のぼるとは、香港への旅を夢見ることです。

のぼるとは、知っているフリをすることです。

のぼるとは、偶然性のことです。

のぼるとは、互いを支え合い、共に成長することです。

のぼるとは、相手のバウンダリー(心の境界線)を尊重することです。

のぼるとは、電車という、スライムで作られた公共交通機関で街中を移動することです。

のぼるとは、アート界やスーパーフラットの概念を脱中心化することです。

のぼるは、カワウソのLINEスタンプやカピバアのGIF画像のことです。

のぼるとは、箱に詰められた本のことです。

のぼるとは、多声性、複数性、交差点のことです。

のぼるとは、失敗に対するクイアなアプローチです。

のぼるとは、山や海のことです。

いっしょにのぼりましょう。

aliwen, Hanna Hirakawa, Chloe Paré
Tokyo, April 2023

のぼる MANIFESTO

「のぼる」is a compilation of our seas and mountains. のぼる, phonetically *noboru*, as in ascending, as in climbing, as in strolling around, going up mountains, hills, swimming up, going upstream, going back. Together and apart, apart and together. I searched the seas and mountains to find you. In this zine, we embrace the mountains and the streams that brought us to a queer mountain summit: the peak where we met. We were lucky enough that four continents, three mountains, two lakes, and nine seas, brought us together.

We met each other in a moment of breaking apart. It was the autumn of 2021. Back then, we walked together. We started exploring the exciting Tokyoscape and beyond. Together we read innumerable pieces of writing, saw and realized exhibitions, projects, proposals. We dreamed big, failed bigger, evolved as artists, curators, as adults. We were there in moments of growth, celebration, concentration, we were there in moments of melting, heartbreaks, confusion. We were there in withdrawal and in pause. Our *noborus* are strong and dynamically flexible.

のぼる is a zine about ecology, randomness, and queer families.

のぼる is about wandering, existing in all the chaos and beauty of the world.

のぼる is a palindrome.

のぼる is about going up and down.

のぼる is about knowing we have no chances but doing it anyways.

のぼる is about dreaming of Hong Kong.

のぼる is about pretending to know.

のぼる is about coincidence.

のぼる is about supporting each other and growing with each other.

のぼる is about respecting each other's boundaries.

のぼる is about navigating in a city with a train system designed by slime mold.

のぼる is about de-centring artworlds and superflats.

のぼる is otter stickers and capybara gifs.

のぼる is about books in boxes.

のぼる is about polyphonies, multiplicities, intersections.

のぼる is about queer failures.

のぼる is about mountains and seas.

いっしょにのぼりましょう。



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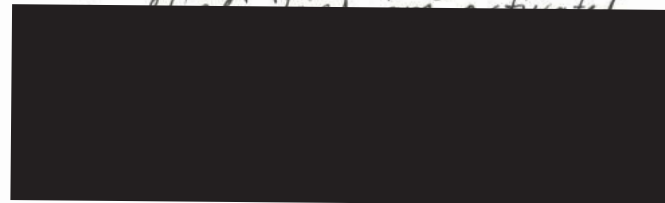
Can a mountain fold turn into a valley?

It definitely can *kedô*,

When the paper is folded once/in one direction, the crease is sharp and clean.

Then, when I turn this mountain into a valley, the crease forgets its cleanliness. Its sharpness, straightness of the experience of the one.

The line becomes a polyline,



I remember, a mini-me, trying to learn from our house computer, how to fold a crane.

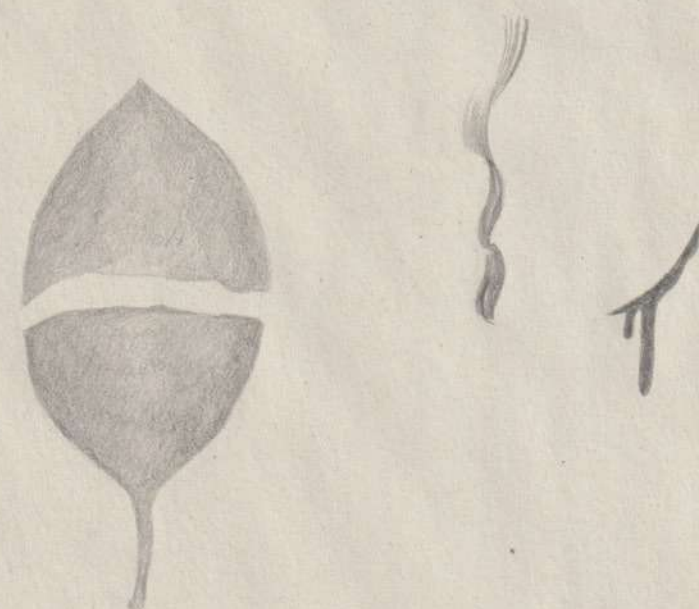
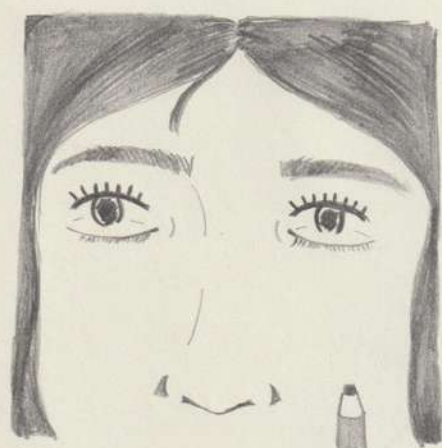
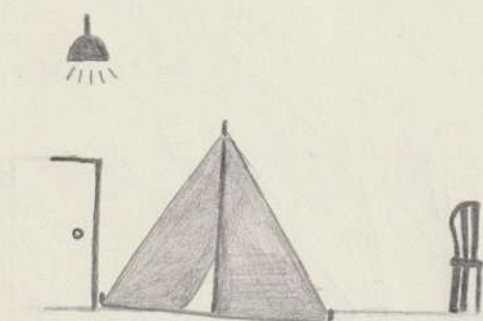
When it wouldn't work (or just didn't become a crane) I was really lost, I couldn't figure out what was wrong. It was just folded the other way, I was figuring it out in the end, with or without English, ~~with or~~



6



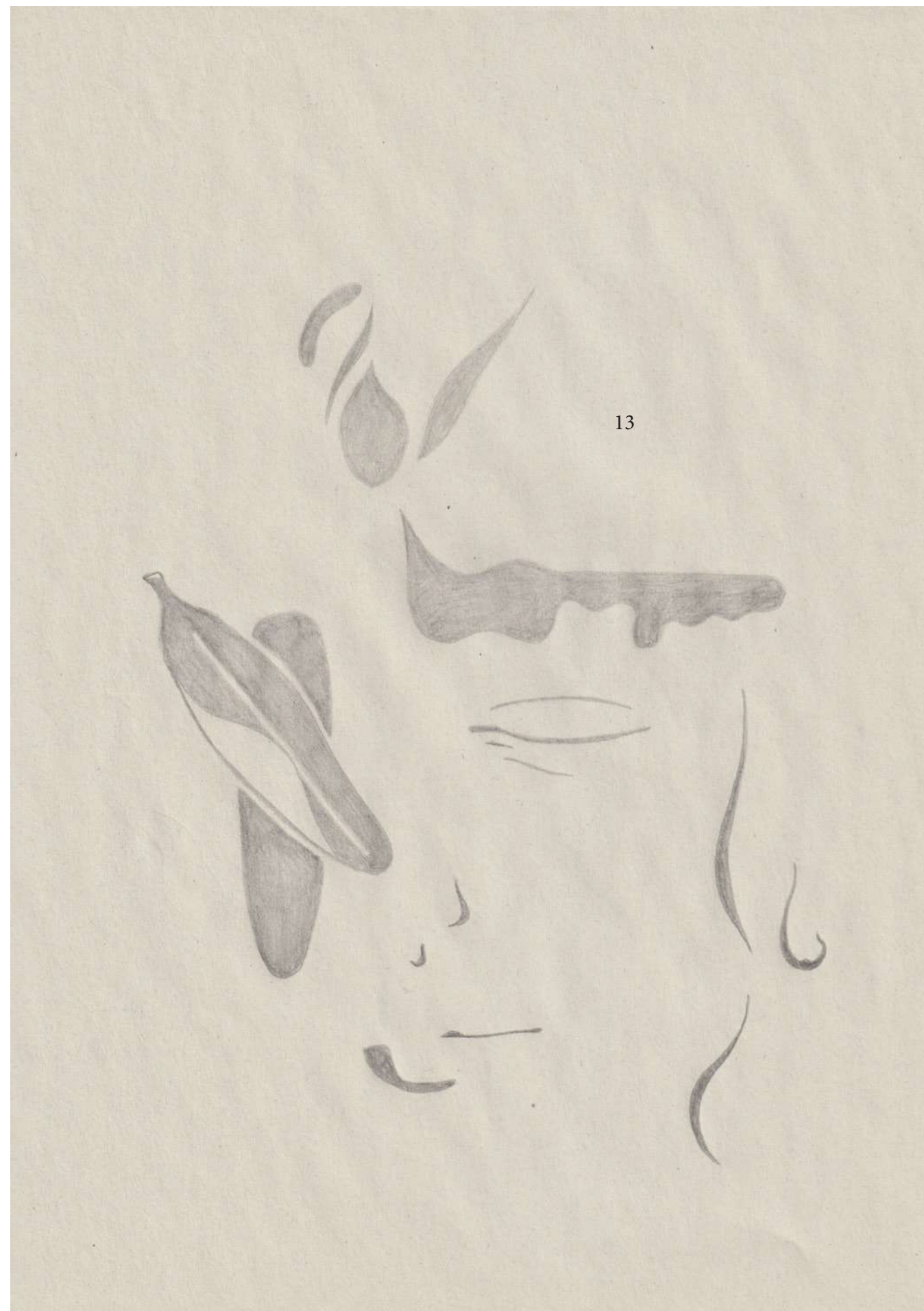
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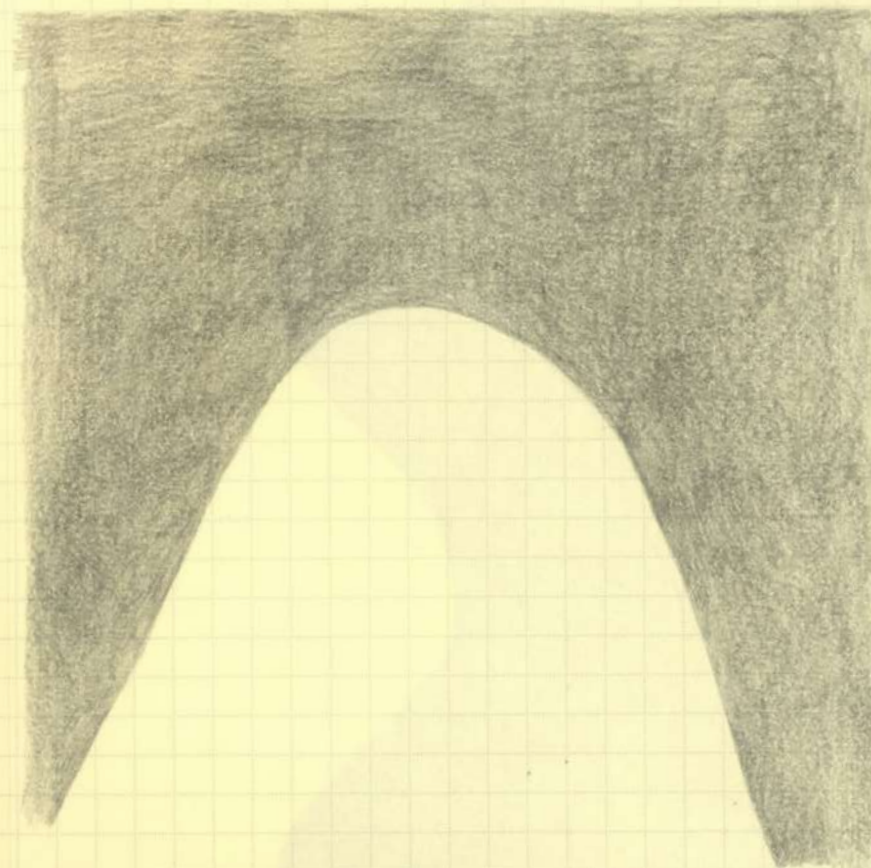
12



13



i've completed my interconnective
experience during my stay in
Yamaguchi



A sketch for something like a mountain that is
also a half-transparent material over a glass cup

through the magic of material, were made to fraudulently assume appearances other than their own. These types of matter [busshitsu], all slaughtered under the pretense of production by the mind, can now say nothing.

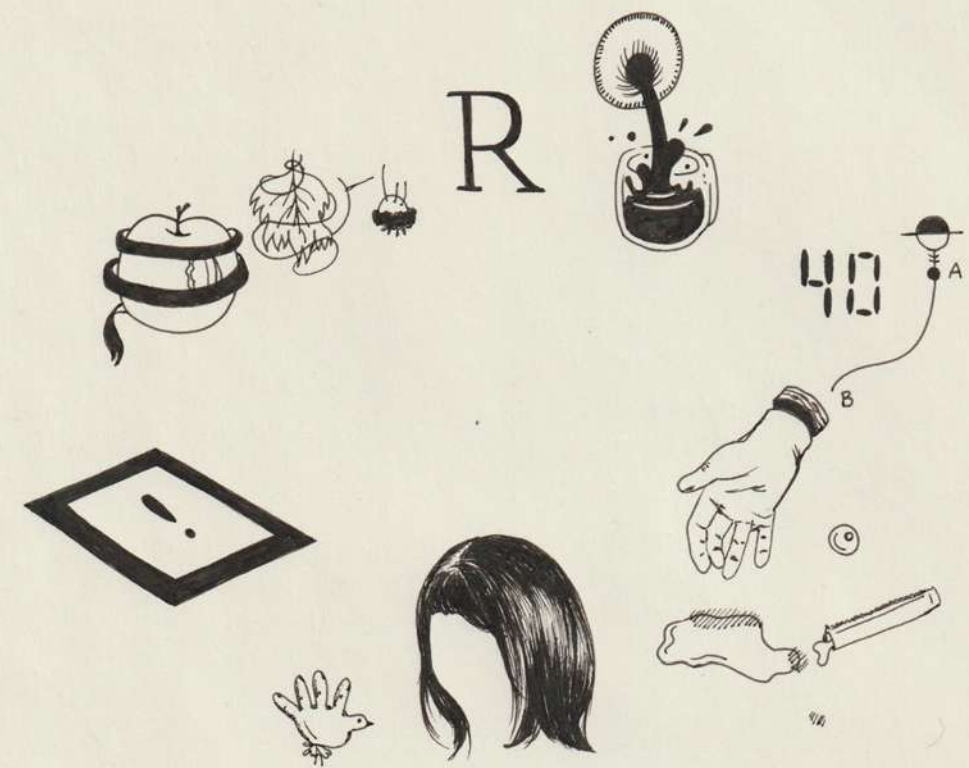
Lock up these corpses in the graveyard.

Gutai Art does not alter matter. Gutai Art imparts life to matter.

Gutai Art does not distort matter.

In Gutai Art, the human spirit and matter shake hands with each other while keeping their distance. Matter never compromises itself with the spirit; the spirit never dominates matter. When matter remains intact and exposes its characteristics, it starts telling a story and even cries out. To make the fullest use of matter is to make use of the spirit.

Art is a site where creation occurs; however the spirit has never created matter before. The spirit has only created spirit. Throughout history, the spirit has given birth to life in art. Yet the life thus born always changes







鏡の前で"まぶた
前に、~~顔に~~目に手のひらを押しあてて
日本人なのには と思った
自分が言ったのか、だれかが言った言葉なのか
わからなかった

自分が「所属する国の」言葉が話せなくなる
その気持ちが分かりましたか
(すごく小さい事で、何かが正しく言えなかったから
だからあなたは と言われ - 続けるということ)

歯ぐきから血が出ていた

気にしなければ"良い
あなたの心配は 他のだれかのものに 及びない
だから待つ
私の issue は 何の、だれの 順番待ちですか
(この列は どこへ 続くのか)

If I Were a Dutchman

こういう人は たくさん いる
手のひらを目に押しあてて
まぶた

i'm starting to think that being able to -
to have the chance to get to know sensory
ethnography was somehow a relief to me.
Kind of a reassurance that it's not only
me who's having these sensations to my
surroundings, the world in general.

When i'm walking, for example, and i see
this tree with leaves tipped orange with
dry, chilled air (because it's autumn
nearing winter). How beautiful is that?
Or that there's this small bright speck in
the night sky that i presume to be a star.
these are the findings that give me hope
after a long day of work.

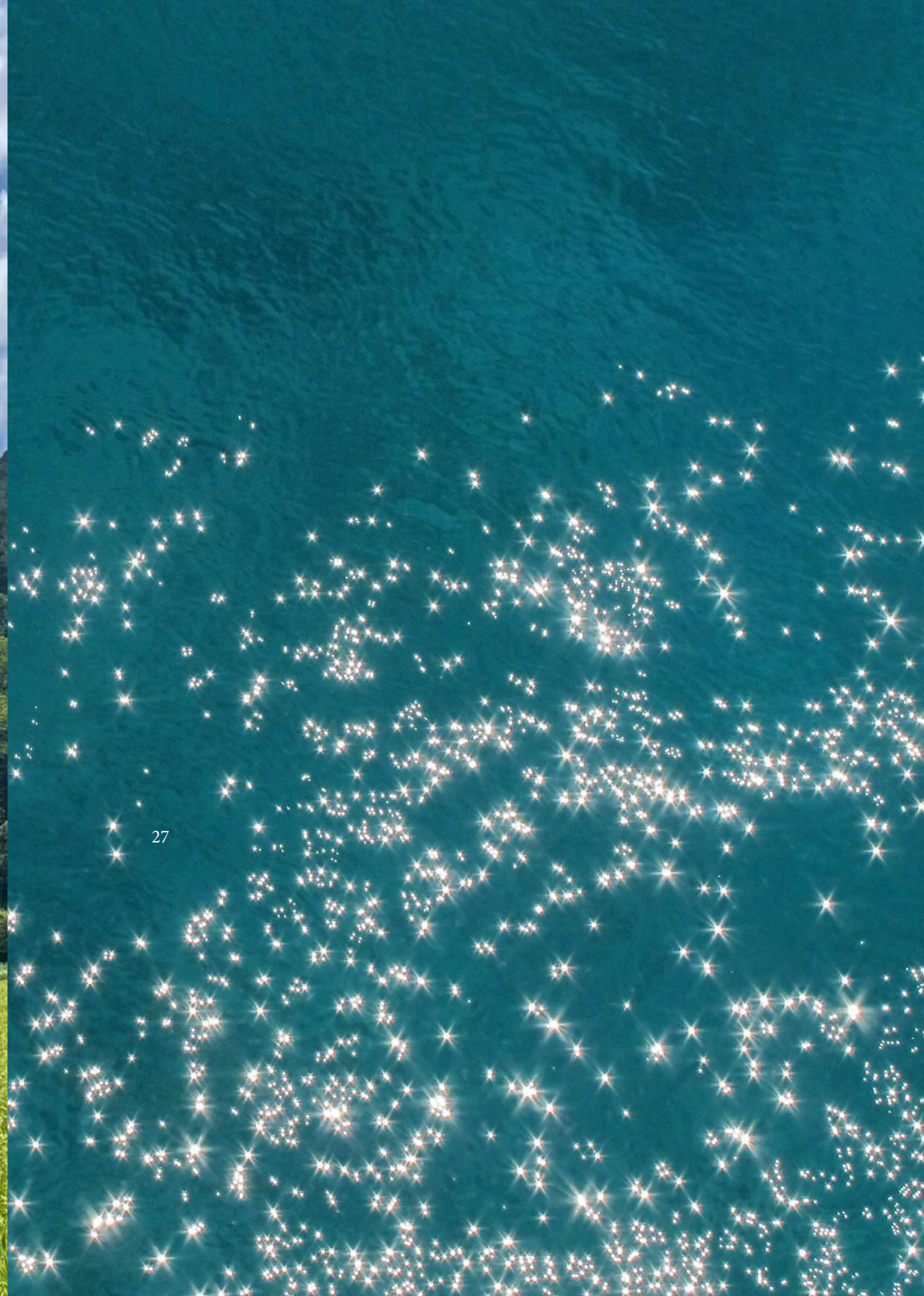
Or even this line of music in your head.
it's just too good, i want to share it with
someone, to tell how the music can make
you feel - something soothing and surreal.
But it's too difficult to say or that it can't
be really translated into words.

i've felt it all along but didn't know
these scholars were actually writing about it.

26



27



autopoiesis

Ecological thinking might be quite different from our assumptions about it. It isn't just to do with the sciences of ecology. Ecological thinking is to do with art, philosophy, literature, music, and culture. Ecological thinking has as much to do with the humanities wing of modern universities as with the sciences, and it also has to do with factories, transportation, architecture, and economics. Ecology includes all the ways we imagine how we live together. Ecology is profoundly about coexistence. Existence is always coexistence. No man is an island. Human beings need each other as much as they need an environment. Human beings are each others' environment. Thinking ecologically isn't simply about nonhuman things. Ecology has to do with you and me.

Timothy Morton (2010)

Western philosophy of the sciences was revolutionized when in 1973 Chilean biologists Humberto Maturana and Francisco Varela published *De máquinas y seres vivos* [*Machines and Living Things*]
in this work, the scientists summarized the investigation which they carried on “autopoiesis” as constitutive ontogenesis of living beings

autopoiesis can be defined, which was associated by Maturana and Varela to so called “living machines”, according to three preponderant factors

first, “homeostasis” refers to the components and organization of these living machines and the processes that sustain them occur within the limits of the machine, which the same components, organization and processes define/delimit autonomously

homeostasis describes the autonomic behavior that characterizes autopoiesis

in second place, the “disturbances and compensation of disturbances” refers to those processes that put in relation and dynamize homeostatic components: relevantly the destruction and the transformative regeneration of these

in other words, the rotation of the network of production processes of the components that make the autopoietic system and its evolution over time

third, “topography” simply describes the spatial extent necessary for the generation of the autopoietic network as well as for the homeostatic interactions of this structural unit

in a positively Cartesian demeanor, more accurately Leibnizian, the Chilean biologists installed a cornerstone for contemporary *solipsism*, where a total doubt is posed as to whether the subject can even come to know anything objectively outside of its own experience-of-the-thing

while Maturana's research on the “circular organization” of molecular dynamics in biology of cognition that informed this new theory placed special emphasis on the

ontology and functioning of neurons in the brain, the epistemic performativity of autopoiesis achieved, in a certain way, a much more brutal effect: to justify the autonomy of the Self over the world—the ecosystem, *per se*—as a connatural or naturalized relation

as is usual in several currents of Western thought, the subjectivity described in the previous sentence appears, at first sight, to be a neutral one; exempted from extrinsic or contextual class, ethnic, geopolitical, ideological or sex-gender coordinates

however, History is sometimes obtuse and makes the year of the publication of *Machines and Living Things* also the year of the military coup in Chile, posing a series of tensions to solipsism as an valid epistemic paradigm

The socialist project of the Unidad Popular came to power through legitimate democratic means without adopting—nor belonging to the regions of the world where this was feasible—the schemes of First World social democracy; hubris severely punished at the hands of United States interventionism (executed largely by local cartels) by installing hostile political and economic microclimates of terror and hyperinflation in order to procure civic-military betrayal

does not the economy of the Self, then, require certain political conditions of agency and sovereignty for autopoietic performance?

as a cure for artificial inflation and the resulting economic crisis, the Junta awarded special tribute to the Chicago Boys since 1975 to experiment on the Chilean population with different measures such as the foreclosure of national industry, emphasis on international trade, privatization of basic services, banking liberalization,

consumer loans, stock market and financial speculation, indiscriminate promotion of foreign investment during certain periods, among others

Imperialist interventionism would be unified in the region through a series of dictatorships recognized, in their cohesion, as Operation Condor, installing “new liberalism” in the Southern Cone as it would be described according to the 1989 Washington Consensus

the context described above opens a series of questions that are of difficult resolution

what is the link between cognitive autonomy and neoliberalism and how does this connect with (neo)colonial history in Chile?

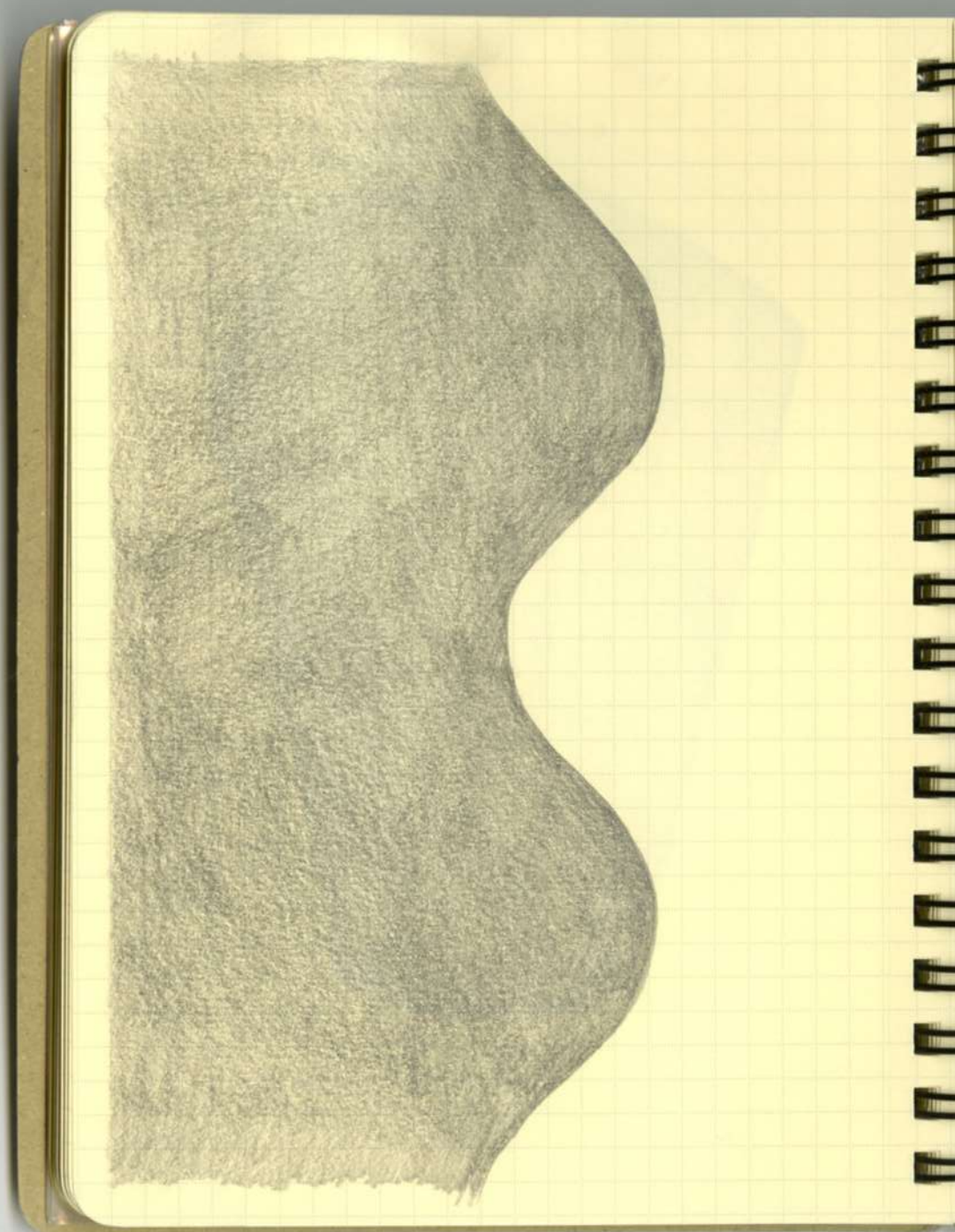
better yet, is closed individuality the correct way to consider our relationship with the ecosystem at times of environmental crisis?

can our epistemo-cosmogonies prior to the Conquest inform us of other alternatives to the subject's autopoietic ontology?

these questions, too broad to answer here, glimpse a thread of reflections that seeks to gravitate the link between epistemic justice, ecosophy and sympoiesis in the field of artistic practices as radical alternatives to autopoiesis







Mountain notes:

5-7)
山折り

A mountain fold is a basic fold, in which the paper is folded behind itself. An easier way to do this is to turn the paper over first and then do a valley fold and turn the paper back over again. The motion of the paper is usually indicated by an arrow with a one-sided hollow head, and the crease is marked with a chain line (two dots alternating with a dash).

山折りとは、紙などを折る時に、折り目が外側に出るようにする折り方のことです。山折りは折り目の線が外側になるように折るので、折った紙の部分が山のように盛り上がって見えるので山折りといいます。基本的な折り方に山折りと谷折りがあり、山折りを反対に折ったものは谷折りと呼ばれます。

Sources: happyfolding.com and well-corp.jp

8)
35.402914, 138.607859

12)
35.402914, 138.607859

14)
I've been to Nagasaki, Hiroshima too!
The things I did to them, baby, I can do to you!
'Cause I'm a Fujiyama Mama
And I'm just about to blow my top!
Fujiyama-yama, Fujiyama!
And when I start erupting
Ain't nobody gonna make me stop!

Fujiyama Mama, Wanda Jackson, 1957

18)
through the magic of material, were made to fraudulently assume
Appearances other than their own. These types of matter [busshitsu],
all slaughtered under the pretense of production by the mind, can now say
Nothing.
Lock up the corpses in the graveyard.
Gutai Art does not alter matter. Gutai art imparts life to matter.
Gutai Art does not distort matter.

In Gutai Art, the human spirit and matter shake hands with each other while keeping their distance. Matter never compromises itself with the Spirit; the spirit never dominates matter. When matter remains intact, And exposes its characteristics, it starts telling a story and even cries out. To make the fullest use of matter is to make use of the spirit.
Art is a site where creation occurs; however the spirit has never created Matter before. The spirit has only created spirit. Throughout history, the Spirit has given birth to life in art. Yet the life thus born always changes

20-21)
untitled

22)
〒403-0004 山梨県富士吉田市下吉田2丁目2-27

25)
showertime thoughts : water
my tongue finding another language : mountain

26)
34.172481, 131.490619

27)
μα τι να κάνω, τον εαυτό μου χάνω, είναι νωρίς δε θέλω ύπνο και δε θέλω να πεθάνω
what shall I do, I lose myself, it is early I do not want to sleep and I do not want to die

Anisópleði Ntísko · Pan Pan · Kalliopi Mitropoulou, 2022

31)
35.492687, 138.807417

32)
This is the kakigōri we had coming down from Fuji. It was a confusing time, doubting my abilities, and my doings. But going up, I felt like, if I can climb Fuji, I can climb anything, even if this means going down eventually. The kakigōri was super exciting, the people so lovely, we were all very happy and rejuvenated from the hike.

34)
(land/corporeal) forms

35)
‘γεια μας – yamas – 山s

「のぼる」は a compilation of our seas and mountains. のぼる, phonetically noboru, as in ascending, as in climbing, as in strolling around, going up mountains, hills, swimming up, going upstream, going back. Together and apart, apart and together.

I searched the seas and mountains to find you. In this zine, we embrace the mountains and the streams that brought us to a queer mountain summit: the peak where we met. We were lucky enough that four continents, three mountains, two lakes, and nine seas, brought us together.

flexible.

のぼる is a zine about ecology, randomness, and queer families.

のぼる is about wandering, existing in all the chaos and beauty of the world.

のぼる is a palindrome.

のぼる is about going up and down.

のぼる is about knowing we have no chances but doing it anyways.

のぼる is about dreaming of Hong Kong.

のぼる is about pretending to know.

のぼる is about coincidence.

のぼる is about supporting each other and growing with each other.

のぼる is about respecting each other's boundaries.

のぼる is about navigating in a city with a train system designed by slime mold.

のぼる is about de-centring artworlds and superflats.

のぼる is otter stickers and capybara gifs.

のぼる is about books in boxes.

のぼる is about polyphonies, multiplicities, intersections.

のぼる is about queer failures.

のぼる is about mountains and seas.

いっしょにのぼりましょう。

アリウエン、平河伴菜、クロエ・パレ
東京、2023年4月

のぼる マニフェスト

「のぼる」は、私たちの「海」と「山」の集積です。のぼるとは、昇ることであり、登ることであり、放浪することであり、山や丘の頂上を目指すことであり、水面に向かって泳ぐことであり、上流することであり、流れを降ることでもあります。

みんなで、一人で。

一人で、みんなで。

海と山を越え、やっとあなたに出会えました。このzineを通じて、私たちが1つのサミット(＝頂上)に集まるきっかけとなった山脈や水の流れを振り返ります。舞台となるのは、4つの大陸、3つの山、2つの池、9つの海です。

3人が出会ったのは、2021年秋。人生におけるさまざまな事が崩れかけているときでした。そんな中、私たちは東京の都市の中を、その先へ向かって、共に歩きました。多くの本を共に読み、展覧会を見学し、プロジェクトの計画を立てました。壮大な夢を描き、多大なる失敗を越え、アーティストとして、キュレーターとして、大人として成長しました。私たちは、互いの成長の時、お祝いの時、何かに没頭したり、疲れ切ってしまった時、別れの時、混乱した時も共に過ごしました。引きこもりがちな時や、頓挫してしまう時も共にいました。私たちにとっての「のぼる」経験は、力強く、とても柔らかなものです。

のぼるとは、エコロジーや予測不可能なもの、クィアな家族についてのzineです。

のぼる とは、世界の混沌と美しさのなかを彷徨い、そこに在り続けることです。

のぼる は、回文です。

のぼる は上り、下ることです。

のぼる とは、不可能であることを知りながら、それでも構わずに何かを実行することです。

のぼる とは、香港への旅を夢見ることです。

のぼる とは、知っているフリをすることです。

のぼる とは、偶然性のことです。

のぼる とは、互いを支え合い、共に成長することです。

のぼる とは、相手のバウンダリー(心の境界線)を尊重することです。

のぼる とは、電車という、スライムで作られた公共交通機関で街中を移動することです。

のぼる とは、アート界やスーパーフラットの概念を脱中心化することです。

のぼる は、カワウソのLINEスタンプやカピバラのGIF画像のことです。

のぼる とは、箱に詰められた本のことです。

のぼる とは、多声性、複数性、交差点のことです。

のぼる とは、失敗に対するクィアなアプローチです。

のぼる とは、山や海のことです。

いっしょにのぼりましょう。